Modesty Blaise

by PETER O'DONNELL

MODESTY BLAISE
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drawn by ROMERO

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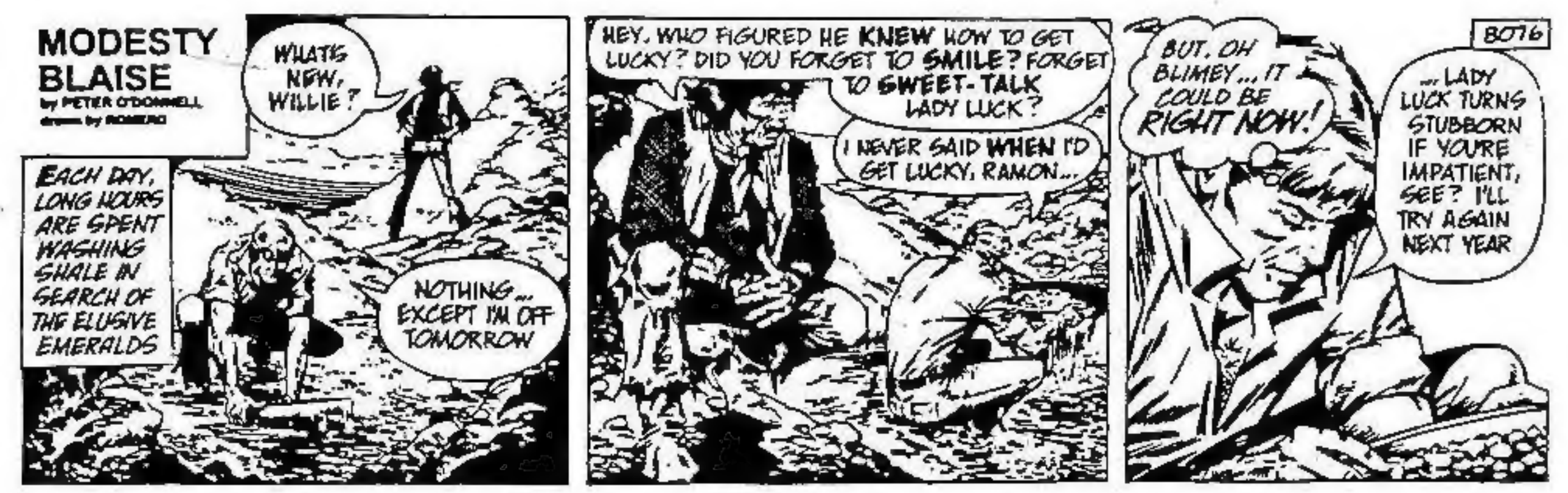
DOES DINAH STILL USE HER REMARKABLE DOWSING ABILITIES TO LOCATE ... WELL, ALL SORTS OF THINGS, I BELIEVE?
OCCASIONALLY, FOR A FRIEND ...
... BUT MAINLY SHE DOES EXPERIMENTS FOR STEVE'S PSYCHIC RESEARCH — THEY'VE HAD SOME VERY POSITIVE RESULTS LATELY FROM REMOTE DOWSING BY MAP. CAN YOU IMAGINE?
H'MM! THAT'S INTERESTING... I WONDER IF — ?
NO! YOU CAN'T USE HER IN YOUR BUSINESS — DINAH'S MY CLOSEST GIRLFRIEND AND I'M VERY PROTECTIVE OF HER
8074 A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
IS WILLIE GOING TO BE AT THE COTTAGE WITH YOU WHILE STEVE AND DINAH ARE THERE?
I CAN'T SAY ...
HE'S ABROAD SOMEWHERE JUST NOW — PROBABLY LIVING IT UP WITH ONE OF HIS AMAZING COLLECTION OF GIRLS
NOT SO, FOR WILLIE IS OTHERWISE ENGAGED
GIVE IT ONE MORE WEEK — IF I DON'T STRIKE LUCKY BY THEN I'LL COME BACK NEXT YEAR FOR ANOTHER GO
8075


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WHAT'S NEW, WILLIE?
EACH DAY, LONG HOURS ARE SPENT WASHING SHALE IN SEARCH OF THE ELUSIVE EMERALDS
NOTHING ... EXCEPT I'M OFF TOMORROW
HEY, WHO FIGURED HE KNEW HOW TO GET LUCKY? DID YOU FORGET TO SMILE? FORGET TO SWEET-TALK LADY LUCK?
I NEVER SAID WHEN I'D GET LUCKY, RAMON...
BUT, OH BLIMEY... IT COULD BE RIGHT NOW!
... LADY LUCK TURNS STUBBORN IF YOU'RE IMPATIENT, SEE? I'LL TRY AGAIN NEXT YEAR
8076

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WE HEAR THAT GARVIN WILL LEAVE TODAY — HAS HE FOUND EMERALDS, RAMON?
HE SAYS NO
MORNING. ON THE SLOPES WHERE THE GUAQUEROS HUNT FOR TREASURE
WHAT MAN WOULD SEARCH FOR ONLY A FEW WEEKS AND LEAVE EMPTY-HANDED? IT MAKES NO SENSE
WELL ... HE IS ENGLISH, OF COURSE, SO HE IS SLIGHTLY MAD
8077
WE THINK HE CARRIES STONES AND WE THINK TO TAKE THEM — ARE YOU HIS FRIEND?
IF HE CARRIES STONES, MIGUEL — NO

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WILLIE STRIKES CAMP
I CAN CATCH THE DAILY BUS FROM THE SHANTY-TOWN, EXCEPT IT DOESN'T ALWAYS RUN, AND ITS OFTEN HELD UP BY BANDITS...

BETTER GO BACK ACROSS COUNTRY, PRINCESS — UP TO THE CANYON AND OVER THE ROPE-BRIDGE — ONLY TWENTY MILES TO QUINTALLO THAT WAY

SOON AFTER SUN-UP
GARVIN HAS GONE — HOURS BEFORE WE EXPECTED! HE MUST BE WALKING THE OLD TRAIL!
IF WE MOVE FAST WE CATCH HIM — LET'S GO!
B078

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WILLIE CLIMBS THROUGH HILLY COUNTRY — AND FROM LONG HABIT CHECKS BEHIND HIM FROM TIME TO TIME
'ALLO — I'VE GOT COMPANY

THERE'S ONLY ONE CHANCE IN TWENTY THEY'RE FRIENDLY, SO WE WON'T WAIT TO FIND OUT — LET'S SEE WHO'S FASTEST FOR LONGEST

BUT WHERE THE ROPE-BRIDGE SPANNED THE CANYON, IT NOW HANGS USELESS
AH ... THAT MAKES IT TRICKY
B079

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THAT'S RAMON — AND A COUPLE OF HIS HEAVY FRIENDS ... ONE WITH A RIFLE

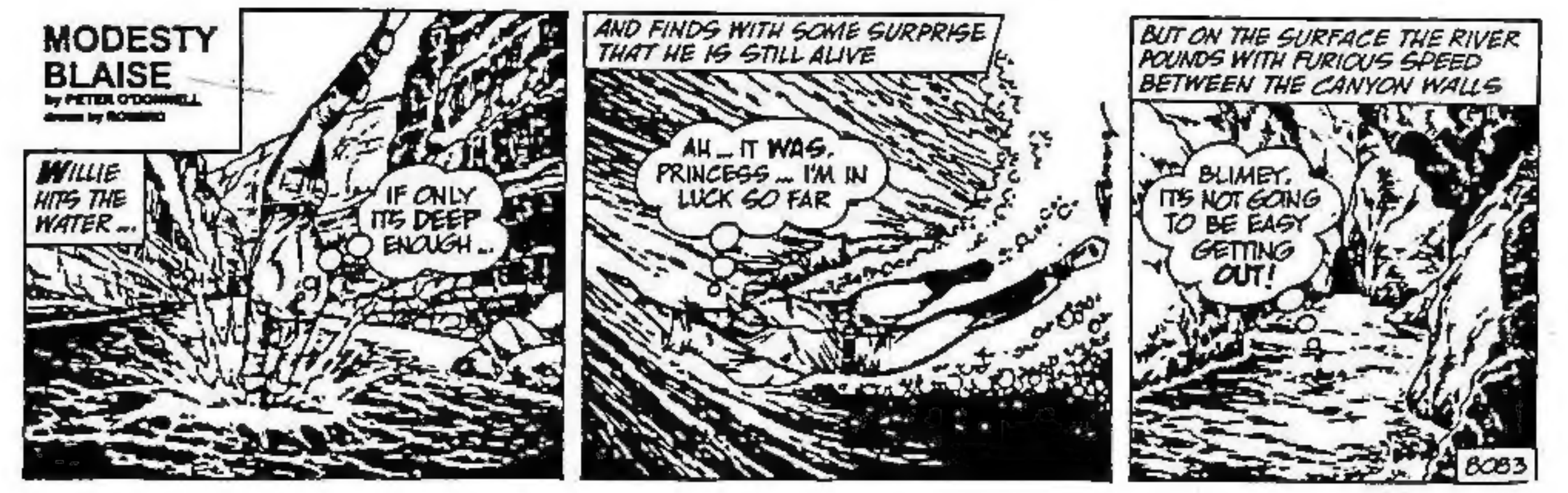
IT'S STAND OR RUN ... BUT THE ONLY WAY TO RUN IS DOWN ... AND IF I STAND, THAT RIFLE CAN PICK ME OFF LONG BEFORE THEY'RE IN THROWING RANGE

YOU'RE IN TROUBLE, WILLIE-BOY
B079 A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
AS THE PURSUERS NEAR THE CANYON ...
TAKE CARE NOW — GARVIN IS DEATH WITH THE THROWING-KNIFE

THE BRIDGE IS DOWN! SO WHERE THE DEVIL IS HE?
IF I CAN DROP ALL THREE OF 'EM FAST ENOUGH ...

PRESENT FROM AN OLD FRIEND, RAMON!
UHH!
B080



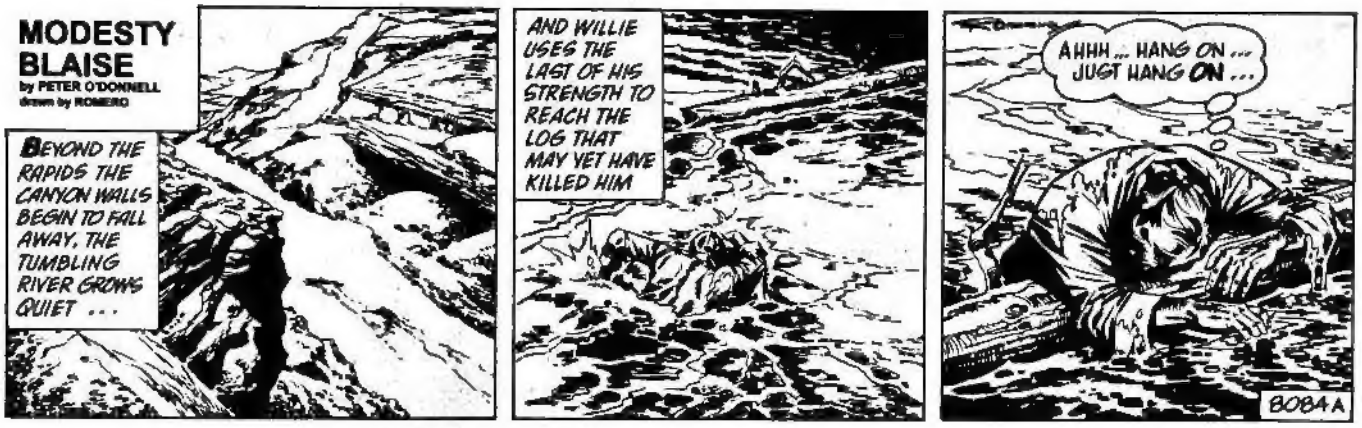
NOTE TO READERS:

Last issue, I asked for help in making a decision: Should **Modesty Blaise** be run the way it's always been run, four strips to a page, each strip six inches wide? Or should we blow it up the way we do **Tarzan**, nearly twice that size? Doing it the old way has two advantages: Strip integrity is maintained, with each daily occupying exactly one tier; and we can fit more strips into an issue than we can if it's enlarged. (Of course, all our strips, including **Modesty**, are run larger than in most American newspapers.) Blowing it up has only one advantage: The artwork looks so nice that way! What do you think?

Obviously, the decision has been made, at least as far as the current story is involved. We lost a couple of months in the transition from our old publisher to the present one, and in trying to catch up, we just can't afford the space. But what about future stories? Which way would you rather see it? Does nicer-looking art outweigh the advantages of smaller strips (which, I reiterate, are still larger than comics are run in most papers)? Let us know.

— Don

Modesty Blaise



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THANKS, HONEY—BUT DON'T GIVE STEVE TOO MUCH, HE'S GETTING FAT
BREAKFAST AT MODESTY'S COTTAGE, WHERE PROFESSOR STEPHEN COLLIER AND HIS WIFE DINAH ARE GUESTS
SLANDER!

KINDLY INFORM THAT WOMAN THAT I HAVE THE BODY OF A GREEK GOD
DINAH, HE HAS THE BODY OF A TEN POUND OVERWEIGHT GREEK GOD

TRAITRESS!
SHUT UP A MINUTE, STEVE—SOMETHING'S AMISS
COME AND HOLD MY HAND, MODESTY
8086

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YES... I CAN'T SEE, BUT I CAN FEEL... AND SOMETHING'S REALLY WORRYING YOU, HONEY
OH, DINAH...
WHAT'S WRONG? IS IT WILLIE?
DINAH... BLIND FROM CHILDHOOD

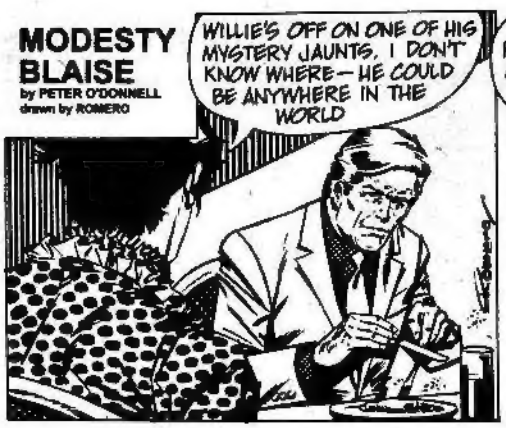
I MIGHT HAVE KNOWN YOU'D PICK UP THE VIBES... LAST NIGHT I MUST HAVE HAD A DREAM ABOUT WILLIE, WHICH I CAN'T REMEMBER

I WOKE FEELING HE WAS IN REALLY BAD TROUBLE...
BUT I'M SILLY TO WORRY—IT WAS PROBABLY JUST A DREAM, NO MORE
8087

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THERE'S A POWERFUL BOND BETWEEN YOU AND WILLIE—I'VE SEEN YOU WORKING TOGETHER AS IF BY TELEPATHY
HAS THIS HAPPENED BEFORE—YOU GETTING A SUDDEN STRONG IMPRESSION OF HIS BEING IN TROUBLE?

YES, ONCE...

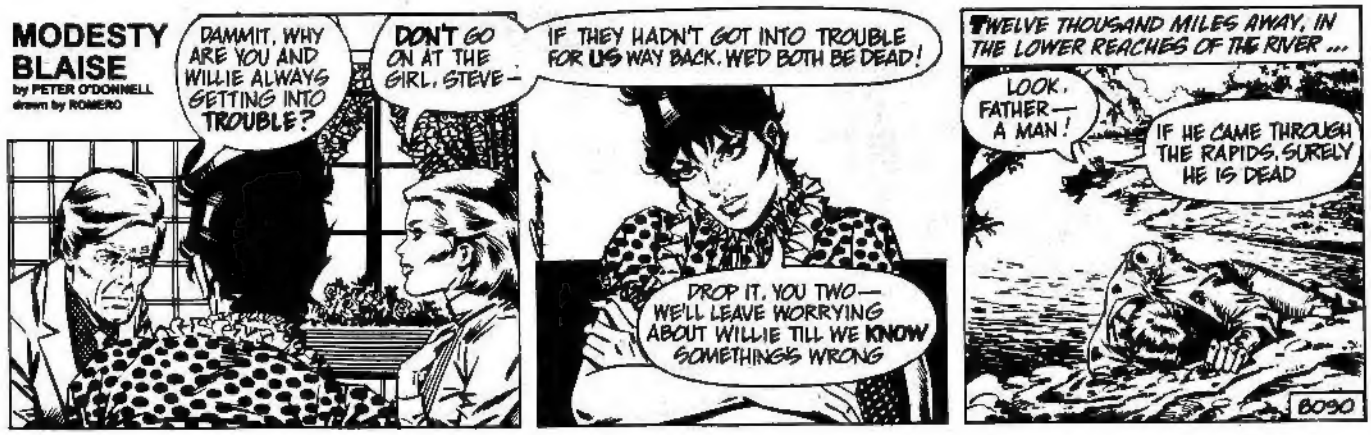
I WOKE WITH A START, FEELING HE WAS IN DANGER, AND HE WAS... BUT IT'S ALL SO NEBULOUS, STEVE
CAN'T YOU GET IN TOUCH? FIND OUT?
8088


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WILLIE'S OFF ON ONE OF HIS MYSTERY JAUNTS, I DON'T KNOW WHERE—HE COULD BE ANYWHERE IN THE WORLD

YOU ALWAYS HAD A RULE NEVER TO BE OUT OF TOUCH LONGER THAN SIX WEEKS
YES... SO IF I DON'T HEAR IN TEN DAYS I'LL KNOW SOMETHING'S HAPPENED

BUT WILLIE'S GOOD AT GETTING OUT OF TROUBLE, SO I'M NOT TOO WORRIED
YOU CAN'T KID US, HONEY—WE'RE ALL WORRIED
8089

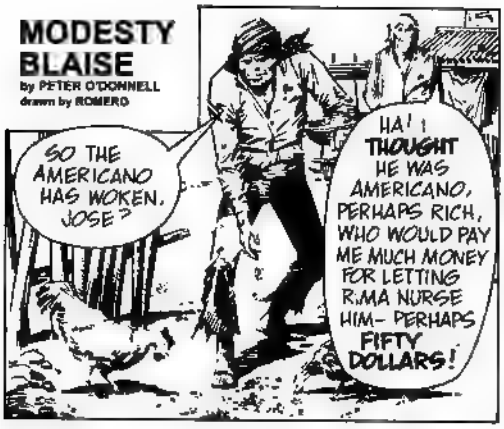
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YOU SAID SIR GERALD TARRANT IS COMING FOR A WEEKEND SOON—COULD HE HELP LOCATE WILLIE?
AFTER ALL, HE HAS CONTACTS WORLD-WIDE, AND HE'D DO ANYTHING FOR YOU
WE'LL SEE, DINAH—I DON'T WANT TO JUMP THE GUN ON A BIG MAYBE
8089A
PERHAPS I PICKED UP VIBES FROM WILLIE LAST NIGHT, PERHAPS NOT, BUT AT LEAST I'M SURE HE'S ALIVE—I'D KNOW IF HE WASN'T


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
DAMMIT, WHY ARE YOU AND WILLIE ALWAYS GETTING INTO TROUBLE?
DON'T GO ON AT THE GIRL, STEVE—
IF THEY HADN'T GOT INTO TROUBLE FOR US WAY BACK, WE'D BOTH BE DEAD!
DROP IT, YOU TWO—WE'LL LEAVE WORRYING ABOUT WILLIE TILL WE KNOW SOMETHINGS WRONG
TWELVE THOUSAND MILES AWAY, IN THE LOWER REACHES OF THE RIVER ...
LOOK, FATHER—A MAN!
IF HE CAME THROUGH THE RAPIDS, SURELY HE IS DEAD
8090

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
AMERICANO... HE BREATHES, AND HIS HEART IS STRONG... BUT THERE IS A GREAT BRUISE HERE, ON HIS HEAD
WHAT OF IT? SEE IF HE HAS MONEY
MY FATHER IS A WICKED OLD MAN. GOD, BUT I WILL GIVE HIM NO DINNER SO PLEASE DO NOT PUNISH HIM YOURSELF—AMEN
NO DINNER? HOW DID I BEGET SUCH A DAUGHTER?
IF WE LEAVE HIM HE WILL DIE—HELP ME GET HIM INTO THE CANOE
8091

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THE SMALL RIVERSIDE VILLAGE OF YUTI
DOES THE AMERICANO STILL SLEEP, JOSE?
LIKE A LOG—AND FOR TWO DAYS NOW!
HE HALF WAKES TO TAKE THE SOUP MY DAUGHTER FEEDS HIM, BUT SPEAKS NO WORD, AND SLEEPS AGAIN
HE HAS NO MONEY! NOTHING! BUT RIMA SAYS IT IS GOD'S WISH THAT WE HELP THOSE IN NEED
HA! WHAT OF MY NEEDS?
8092

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
A NEW DAY, AND WILLIE GARVIN ROUSES FROM SLEEP
WHAT 'APPENED...? I DON'T REMEMBER THIS PLACE... LITTLE ADOBE HUT... WHERE?
A GREETING IN SPANISH, AND WILLIE RESPONDS IN THE SAME TONGUE
GOOD MORNING—I AM RIMA, AND VERY HAPPY TO SEE YOU AWAKE AT LAST
AH... YOU'RE THE ONE... TOOK CARE OF ME... FED ME SOUP
WE FOUND YOU ON THE RIVER BANK FOUR DAYS AGO AND BROUGHT YOU HERE TO YUTI, OUR VILLAGE
YOUR HEAD WAS BADLY BRUISED
8093
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WHERE AM I, RIMA?
IN THE HOUSE OF MY FATHER, JOSE—HE IS NOT PLEASED THAT I BROUGHT YOU HERE, BUT DO NOT LET THAT TROUBLE YOU
HOW DID YOU COME TO BE WHERE WE FOUND YOU, SENOR—AND WHAT IS YOUR NAME?
OH, SORRY, I'D BETTER INTRODUCE MYSELF...
8094
I'M... MY NAME IS...
I CAN'T REMEMBER! I—I DON'T KNOW WHO I AM!
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
I REMEMBER YOU FEEDING ME... NURSING ME... IT ALL SEEMED A DREAM... BUT BEFORE THAT, EVERYTHING'S JUST A BLANK
I DON'T KNOW HOW I GOT HERE... OR WHY I'M HERE—WHEREVER IT IS
YOU ARE IN THE REPUBLIC OF MONTELERO, SENOR
NOW DO NOT TRY TO FORCE YOUR MEMORY... YOU MUST REST, GROW STRONG, AND GIVE YOURSELF TIME
8094 A
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
HE SPEAKS GOOD SPANISH, FATHER, BUT HE DOES NOT KNOW WHO OR WHAT HE IS, FOR HIS MEMORY HAS GONE
WELL? WHO IS HE, DAUGHTER? A RICH AMERICANO?
AI-EEE! SO NOW WE HAVE AN AMERICANO WHO IS SICK, PENNILESS, AND WITH NO BRAIN!
HIS BRAIN IS FINE—THE BLOW TO HIS HEAD TOOK ONLY HIS MEMORY
I KNOW SOMETHING, RIMA... I DON'T REMEMBER THIS, I JUST KNOW IT—I'M FROM ENGLAND, AND I'VE GOT TO GET BACK THERE
8095


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
SO THE AMERICANO HAS WOKEN, JOSE?
HA! I THOUGHT HE WAS AMERICANO, PERHAPS RICH, WHO WOULD PAY ME MUCH MONEY FOR LETTING RIMA NURSE HIM- PERHAPS FIFTY DOLLARS!

BUT HE IS INGLESE! THEY ARE NO LONGER RICH, AND THEY LOSE AT FOOTBALL —AND HE HAS LOST HIS MEMORY, ALSO!

YOUR CLOTHES, SENOR — I HAVE WASHED AND REPAIRED THEM — PERHAPS THEY WILL STIR SOME MEMORY
THANKS, RIMA — I CAN'T THINK STRAIGHT YET, BUT THANKS, I OWE YOU
8096

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THEY ARE EXPENSIVE CLOTHES, SUCH AS A MAN WITH MONEY MIGHT WEAR, BUT THEY WERE BADLY TORN, AND I FOUND NO MONEY EXCEPT FOR THESE FEW COINS

I SWEAR I HAVE TAKEN NOTHING, SENOR
I KNOW THAT, RIMA ... YOU SAVED MY LIFE, AND I DON'T NEED CONVINCING

TOP QUALITY GEAR ... I CAN'T HAVE BEEN BROKE ... MAYBE I WAS MUGGED... ROBBED ... CHUCKED IN THE RIVER
THERE WAS SOMETHING ELSE WHICH MAY HELP YOU TO REMEMBER
8097

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THEY'RE ... FAMILIAR TO ME
YOU WERE WEARING THIS UNDER YOUR SHIRT WHEN WE UNDRESSED YOU — THE KNIVES FLAT AGAINST YOUR CHEST

YES.. BALANCED FOR THROWING ... I THINK I COULD BE QUITE SKILLED WITH THEM
MAYBE I'M A BAD MAN, RIMA ... A CRIMINAL

8098
IF YOU WERE, YOU WOULD NOT LOOK SO TROUBLED NOW... AND SOMETIMES WHEN I WAS NURSING YOU, YOU THANKED ME SO GENTLY, NOT LIKE A BAD MAN

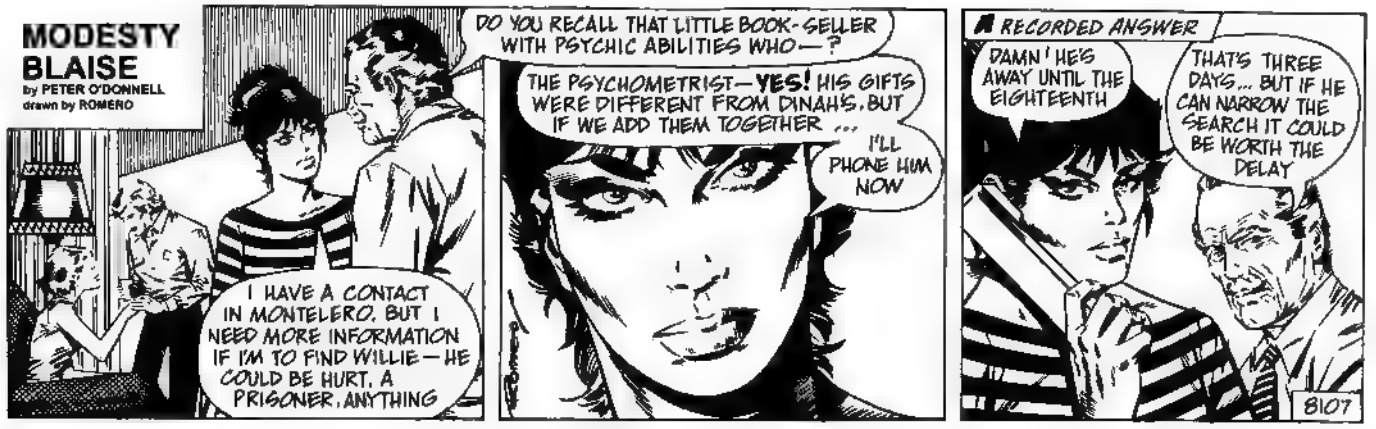
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YOU ARE WELCOME HERE TILL YOUR MEMORY RETURNS — WE HAVE LITTLE TO OFFER, BUT AT LEAST YOU WILL EAT
THANK YOU, RIMA ... I NEED A FEW DAYS TO THINK

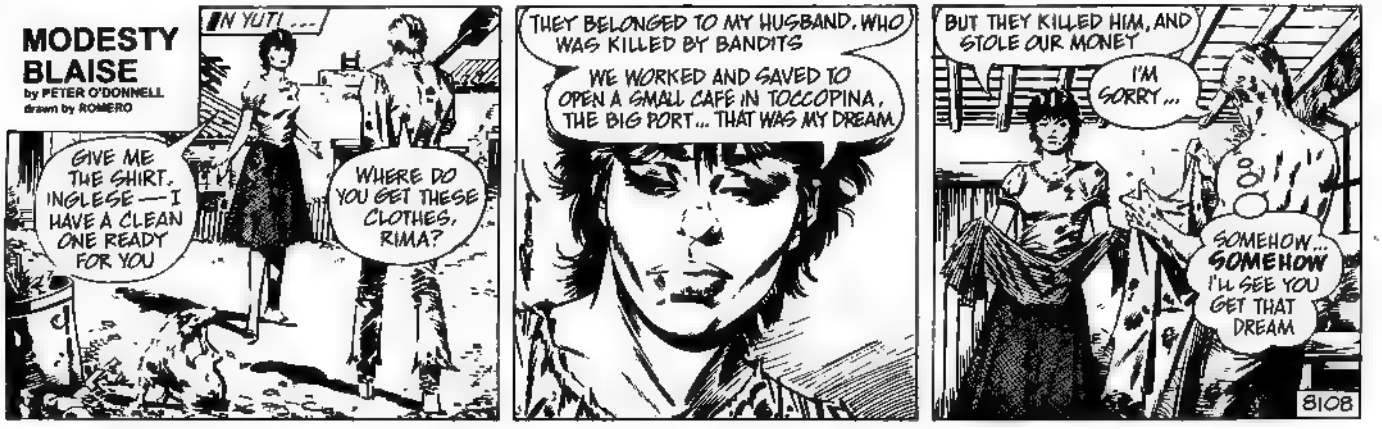
MEANWHILE I'LL WORK AT ANYTHING YOU NEED — I WANT TO MAKE UP FOR ALL YOU'VE DONE FOR ME
I WAS HAPPY TAKING CARE OF YOU ... I DON'T KNOW WHY

NOW, WHAT DO YOU WISH TO BE CALLED, SENOR?
WELL ... I'VE GOT NO NAME ... BETTER JUST CALL ME INGLESE
8099

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WITHIN A DAY, WILLIE IS OUT AND ABOUT
THIS IS MARIA, AND HER HUSBAND PEDRO— OUR NEIGHBOURS
LET US WALK A LITTLE SO YOU MAY MEET OTHERS, SENOR
He is handsome, Rima, but perhaps DANGEROUS, I think— take care!
With him I am safe, Maria— I KNOW IT
RIMA HAS A HEART OF GOLD AND A GREEDY, IDLE FATHER— DO NOT TAKE ADVANTAGE OF HER, INGLESE
PEDRO, I'D SOONER CUT MY THROAT— I OWE HER MY LIFE
B099 A
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THE DAYS PASS, AND WILLIE WORKS FOR HIS KEEP IN BORROWED CLOTHES
YOU STILL DON'T REMEMBER ANYTHING? YOUR FAMILY? YOUR WIFE, PERHAPS?
WIFE? I DON'T KNOW IF I'VE GOT ONE, RIMA... THERE ARE NO PICTURES IN MY MIND FROM THE PAST
I JUST KNOW I'VE GOT TO GET TO ENGLAND SOMEHOW...
THERE'S... SOMEBODY I HAVE TO FIND THERE ... BUT I DON'T KNOW WHO
B100
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YOU TAKE A WALK WITH STEVE WHILE DINAH AND I CLEAR UP
COULD WE HELP?
AT MODESTY'S COTTAGE, TARRANT HAS JOINED HER OTHER GUESTS, AND AFTER LUNCH...
WE'D RATHER YOU KEPT STEVE OUT OF THE KITCHEN, SIR GERALD— HE BREAKS THINGS
IT'S SIMPLY TO ESTABLISH INCOMPETENCE— A WORK-AVOIDANCE GAMBIT
I'VE ONLY BEEN HERE A COUPLE OF HOURS, BUT I SENSE AN ATMOSPHERE— IS SOMETHING AMISS?
WE'RE VERY MUCH AFRAID SO
B101
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WILLIE'S GONE MISSING, SOMEWHERE ABROAD— IT'S OVER SIX WEEKS SINCE HE CONTACTED MODESTY
OH MY GOD, THAT MEANS HE'S... PREVENTED
CAN YOU HELP LOCATE HIM?
I'LL HAVE MY FOREIGN STATIONS PUT OUT INQUIRIES, BUT THAT'S VERY LIMITED COVERAGE— CAN YOUR DINAH DO ANYTHING?
IF YOU'LL GET THE MAPS OUT I'LL TRY JUST BEFORE DINNER, HONEY— I WORK BETTER ON AN EMPTY STOMACH
BLESS YOU, DINAH— IT'S OUR BEST CHANCE
B102

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
EVENING
MAY I USE YOUR PEARLS AS A CONTACT. MODESTY? WILLIE SPENT YEARS DIVING FOR THEM, AND THEY'RE VERY PERSONAL TO HIM
OF COURSE— I'LL FETCH THEM
I'VE HEARD HOW DINAH ONCE LOCATED A FRIEND OF MODESTY'S IN TROUBLE BY DOWSING OVER A MAP— QUITE AMAZING
SCIENTIFICALLY IT CAN'T WORK...
...AND SCIENTIFICALLY A BEE CAN'T FLY— BUT IT DOES
NO GUARANTEES, SIR GERALD... BETTER IF I WASN'T EMOTIONALLY INVOLVED, BUT I CARE DEEPLY FOR WILLIE
8103
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WORLD MAP TO START WITH, DINAH, AND HERE ARE THE PEARLS
RIGHT... AND... YES. KEEP HOLDING MY HAND, MODESTY— IT COULD HELP
DINAH MOVES THE LITTLE PENDULUM SLOWLY BACK AND FORTH ACROSS THE MAP, AND AT LAST IT BEGINS TO ROTATE IN A SMALL CIRCLE
YOU'VE GOT SOMETHING, SWEETHEART
YES. MARK IT, STEVE, THEN I'LL TRY AGAIN. SEE IF I GET THE SAME RESULT
RIGHT... HOLD STEADY
8104
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
OKAY I'VE MARKED IT, DINAH
SOUTH AMERICA... WESTERN SIDE... AROUND COLOMBIA WAY
NOW I'M TURNING THE MAP AROUND— LET'S SEE IF YOU CONFIRM THAT LOCATION
AGAIN THE BLIND GIRL MOVES THE PENDULUM SLOWLY OVER THE MAP
IT'S THE SAME SPOT! AMAZING!
8104A
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
IT DOUBLE-CHECKS— GET THE LARGE-SCALE MAP, STEVE
THE PENDULUM CIRCLES OVER AN AREA AROUND THE EQUATOR AND FROM 75 TO 80 DEGREES WEST
VENEZUELA... COLOMBIA...
THIS ONE, I THINK
DO YOU WANT TO REST, DINAH?
NO... I'M PSYCHED UP NOW I KNOW WILLIE'S ALIVE... IF HE WASN'T I WOULD NEVER HAVE GOT A READING
8105





NOTE TO READERS:

Response to my question about **Modesty Blaise** has been gratifying. Quite a few people have responded, and a consensus seems to be emerging. I don't want to say just yet which way the mail is going, because I don't want one side to think the cause is hopeless or the other to think it's a done deal. I want all of you with points of view on the matter to know that what you say matters, because it's still quite possible for a reversal to occur.

The question: Should we continue to run **Modesty** four tiers to the page, one strip to the tier, thus maintaining strip integrity and getting more story onto each page? Or should we do as we do with **Tarzan**, and enlarge the strip to show off its beautiful artwork?

A permanent decision will be made with the start of the next story. Let us know what you think.

— Don

Modesty BLAISE

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WHY DOES INGLESE SAY YOU ARE HIS WOMAN? HE HAS NEVER—
OH GOD, ARE YOU AN IMBECILE, FATHER?
HA! SO SHE IS NOT YOUR WOMAN! YOU HAD BETTER GO AWAY, PEASANT— UNLESS YOU WISH TO FIGHT FOR HER?
FIGHT MAN TO MAN? WITH KNIVES? OUTSIDE THE LAW?
No, let him have me— he has killed THREE in such duels
8111

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
I FIGHT ONLY WITH MEN OF HONOUR WHOSE WORD IS GOOD
IF YOU AND YOUR BODYGUARD ARE SUCH MEN, I WILL FIGHT BOTH FOR THIS WOMAN ...
AND THERE ARE MANY EYES TO WITNESS, MANY TONGUES TO TELL, IF A MAN'S WORD PROVES WORTHLESS AS SCUM
BY GOD, I WILL TEACH THIS STRANGER TO DOUBT MY HONOUR!
NO! LEAVE HIM TO ME!
8112

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
LET IT BE PLAIN TO ALL— WE FIGHT FOR THE WOMAN RIMA, AND THE LOSER MUST NEVER AGAIN BE SEEN IN THIS VILLAGE
AGREED! ON MY MOTHER'S SOUL!
NOW FETCH YOUR KNIFE, PEASANT! BE QUICK! MY BLADE IS THIRSTY!
I WON'T BE NEEDING ONE, SENOR—I'LL USE YOURS
FOR THAT INSULT I WILL TAKE YOUR EARS BEFORE I KILL YOU!
8113

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
AH, NO—!
JULIO EDGES IN WARILY, BUT HIS OPPONENT REMAINS UTTERLY STILL —THEN COMES THE ATTACK
UHH!
A BLUR OF MOVEMENT IN WHICH THE BODY SEEMS TO DISSOLVE BEFORE THE THRUSTING BLADE, AND SUDDENLY—
YOU WISHED TO TAKE MY EARS, SENOR—MUST I TAKE YOURS TO REMIND YOU OF YOUR GIVEN WORD?
IT IS NOT OVER! YOU CHALLENGED MY BODYGUARD ALSO!
8114

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

INGLESE HAS WON! HOW DID IT HAPPEN?
HIS MEMORY IS LOST, BUT HE KNOWS HIS POWERS — AND THEY ARE VERY STRONG!
I HAVE NOT FORGOTTEN YOUR BODYGUARD, SENOR
... AND I'M WATCHING HIS REFLECTION IN THE KNIFE-BLADE
TAKE HIM, CARLOS!
WITH PLEASURE!
8114 A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

THE BODYGUARD HURLS HIS KNIFE, AND WILLIE DEFLECTS IT SMOOTHLY
THAT IS MAGIC!
THE RETURN THROW MAKES IMPACT WITH THE HILT
UHH!
NOW IT IS OVER, SENOR ... TAKE YOUR MAN AND GO
IF YOU ENTER THIS VILLAGE AGAIN YOU WILL BE BRANDED AS A CREATURE WITHOUT HONOUR
8115

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

NIGHT...
INGLESE... ARE YOU AWAKE?
YES, RIMA — IS ANYTHING WRONG?
NO... BUT TODAY YOU CLAIMED ME AS YOUR WOMAN TO SAVE ME FROM JULIO
DO YOU WISH FOR THIS? WISH TO STAY AND BE MY MAN?
8116
I'VE NOTHING TO OFFER, RIMA, NOT EVEN A NAME... AND I MUST GO FROM HERE SOON, TO FIND MYSELF... TO FIND MY TALISMAN... A WOMAN

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

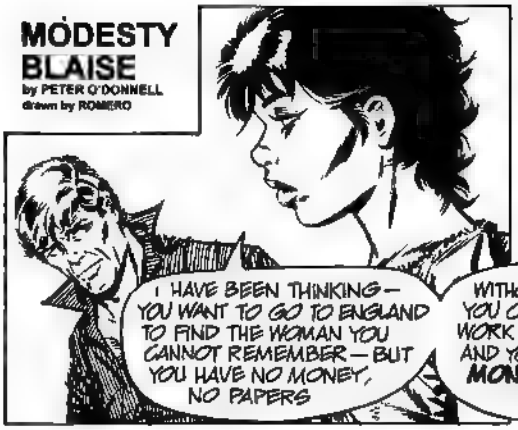
SHE IS VERY LUCKY, THIS WOMAN WHO IS YOUR TALISMAN ... TELL ME ABOUT HER
I CAN'T, RIMA. I DON'T REMEMBER — ALL I KNOW IS THAT SHE EXISTS
IS SHE YOUR WIFE?
NO-O-O... I'M ALMOST CERTAIN OF THAT... I DON'T EVEN FEEL SHE'S MY WOMAN... IT'S VERY STRANGE
8117
IN LONDON
YES I DO REMEMBER YOU, MISS BLAISE — HOW ARE YOU?
WORRIED, MR HALEY — I'VE LOST SOMEBODY, AND I MUST FIND HIM

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WILL YOU TAKE OVER IN THE SHOP FOR A FEW MINUTES MARTHA? THERE'S A LADY HERE I'D LIKE TO HELP IF I CAN
YES, OF COURSE, DEAR
WILL THESE DO FOR A CONTACT? THERE'S A VERY STRONG CONNECTION
THANK YOU. THAT'S ALL THAT MATTERS
MR HALEY PACES AIMLESSLY ROUND THE LITTLE ROOM, EYES HALF CLOSED, HOLDING THE PEARLS
IT'S A LONG WAY AWAY... BIG MAN... HE HAS THREE GREEN EYES...
8118

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THE PSYCHOMETRIST STRUGGLES TO PUT HIS PSYCHIC IMPRESSIONS INTO WORDS
YES... THREE GREEN EYES... BUT S.GHT..ESS... HE SEEKS THE UNREMEMBERED... TAL'SMAN? THE LOST ONE?
THE WIDOW GAVES HIM... NOW HE MUST GO TO THE SEA... THERE IS AN EMPTINESS IN HIS HEAD
BETTER FOR THE SLAVES IF YOU SEEK WITH THE NEW MOON
I'M SORRY, THAT'S ALL I CAN GET — I CAN'T INTERPRET THE IMPRESSIONS
I KNOW. MR. HAYLEY... THANK YOU VERY MUCH, I HAVE IT ALL ON TAPE
8119

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
DID I SAY ANYTHING THAT MIGHT HELP YOU FIND YOUR FRIEND?
THERE WAS ONE THING, YES... PERHAPS MORE WHEN I'VE HAD TIME TO WORK THEM OUT
AND I'D BE VERY GLAD TO PAY ANY FEE
OH, I NEVER CHARGE MISS BLAISE — I'M JUST HAPPY TO HELP
YOU'RE A GOOD MAN, MR HALEY — IF YOU EVER NEED A FRIEND, PLEASE CALL ME — HERE'S MY CARD
AND THE GIFT DESERTS ME IF I GAIN FROM IT
8119A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
DID YOU HAVE SUCCESS, MISS BLAISE?
I DON'T KNOW YET, WENG — MR HALEY CAME UP WITH SOME PUZZLING IMPRESSIONS
AT THE PENTHOUSE
BUT I TRUST HIS PSYCHIC GIFT, SO I HAVE TO BE PATIENT... AND WAIT FOR THE NEW MOON BEFORE I MAKE A MOVE
IT WON'T BE EASY
IN MONTELERO
I CAN'T STAY ON HERE... BUT I'M GOING TO FEEL BAD ABOUT WALKING OUT ON RIMA
INGLESE, I MUST TALK WITH YOU
8120


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
I HAVE BEEN THINKING— YOU WANT TO GO TO ENGLAND TO FIND THE WOMAN YOU CANNOT REMEMBER— BUT YOU HAVE NO MONEY, NO PAPERS
WITHOUT PAPERS YOU CANNOT EVEN WORK YOUR PASSAGE— AND YOU NEED MONEY TO GET PAPERS

I CAN MAKE MONEY IN TOCCOPINA— IN ANY BIG PORT

SO I THOUGHT, BUT FIRST YOU NEED A ROOM AND FOOD— FOR THAT I HAVE MONEY— NOT MUCH, BUT ENOUGH
I WILL GO WITH YOU
8.21

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YOU SAVED ME FROM THE HIDALGO'S SON... YOU HAVE MAGIC, INGLESE— YOU WILL REPAY ME, I KNOW IT
I CAN'T TAKE YOUR MONEY, RIMA

LET THERE BE NO ARGUMENT, YOUR GOOD CLOTHES ARE READY. WE GO TO TOCCOPINA TOMORROW— I WILL TELL MY FATHER NOW

NEXT DAY...
HE FLEW INTO A FINE OLD RAGE, YELLING ABOUT BEING DESERTED
IT WILL DO HIM GOOD— MARIA WILL FEED HIM, AND THE REST OF THE TIME HE ONLY SLEEPS
8.22

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
A NO-STAR HOTEL IN TOCCOPINA
WE MUST SHARE THE ROOM— I HAVE MONEY FOR ONLY THREE DAYS
WELL... AS LONG AS YOU DON'T MIND SHARING

NOW... HOW WILL YOU GET MORE MONEY?
I'LL TOUR A FEW BARS— FIND OUT WHERE THE CARD-PLAYERS GATHER

8.23
YOU WILL GAMBLE?
I'VE LOST MY MEMORY, BUT I STILL KNOW THINGS ABOUT MYSELF, RIMA— AND WHEN I PLAY CARDS ITS NO GAMBLE

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
AS THE DAYS PASS, WILLIE MOVES FROM CHEAP CARD SCHOOLS TO MORE PROFITABLE ONES
I'M A FIRST-CLASS CARD-SHARPER... WONDER IF I'M A REAL VILLAIN, TOO...

A BIG WIN! SOON YOU WILL HAVE ENOUGH TO GO HOME
I WON'T GO TILL I'VE MADE SURE YOU'RE ALL RIGHT, RIMA— COME ON, LET'S GO AND EAT

IN LONDON, AT THE PENTHOUSE
GOOD AFTERNOON, SIR GERALD— MISS BLAISE IS IN THE ROOF-GARDEN WITH PROFESSOR AND MRS COLLIER
THANK YOU, WENG
8.24

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YOU'RE ALWAYS BUSY— I'M SO GRATEFUL THAT YOU'VE SPARED TIME TO COME
NONSENSE...

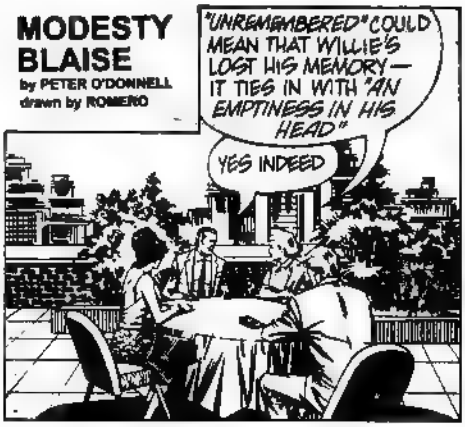
...I CAN NEVER BEGIN TO REPAY WHAT I OWE TO YOU AND WILLIE

I TAPED WHAT THE PSYCHOMETRIST SAID, BUT I'LL BE GLAD OF HELP IN INTERPRETING HIS IMPRESSIONS
8124 A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
HALLO, SIR GERALD—WE'RE TRYING TO WORK OUT HOW WILLIE COULD HAVE "THREE GREEN EYES"
LISTEN, I'LL RUN THE TAPE AGAIN

AS THE RECORDING ENDS...
...BETTER FOR THE SLAVES IF YOU SEEK WITH THE NEW MOON
WE'VE NO IDEA WHAT THAT MEANS

STEVE AND I THINK "HE SEEKS THE UNREMEMBERED TALISMAN" MEANS MODESTY—WE ALL KNOW SHE'S WILLIE'S TALISMAN
"UNREMEMBERED...?"
8125


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
"UNREMEMBERED" COULD MEAN THAT WILLIE'S LOST HIS MEMORY— IT TIES IN WITH "AN EMPTINESS IN HIS HEAD"
YES INDEED

"THE WIDOW SAVES HIM" COULD MEAN JUST THAT— AND "HE MUST GO TO THE SEA" WOULD BE HIS FIRST STEP IN SEEKING HIS TALISMAN— MODESTY

"THREE GREEN EYES, BUT SIGHTLESS..." AND MONTELERO IS EMERALD COUNTRY— COULD THEY BE THE GREEN EYES?
OH, DEAR GOD—HE WENT THERE TO BRING ME ONE OF HIS PRESENTS!
8126

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
AMNESIA'S A FREAKY THING...
TO SUM UP... WILLIE'S SOMEWHERE IN MONTELERO WITH NO MEMORY, AND HE'S SETTING OUT TO SEEK MODESTY THOUGH HE DOESN'T REMEMBER HER

...EVEN SEEING MODESTY MIGHT NOT TRIGGER HIS MEMORY, YET SOME SMALL WORD OR INCIDENT COULD DO IT
"BETTER FOR THE SLAVES IF SHE SEEKS WITH THE NEW MOON"...?

THAT'S A COMPLETE RIDDLE—WHO CAN THE SLAVES BE? BUT I'LL GO ALONG WITH IT—THERE'S A NEW MOON NEXT WEEK
8127

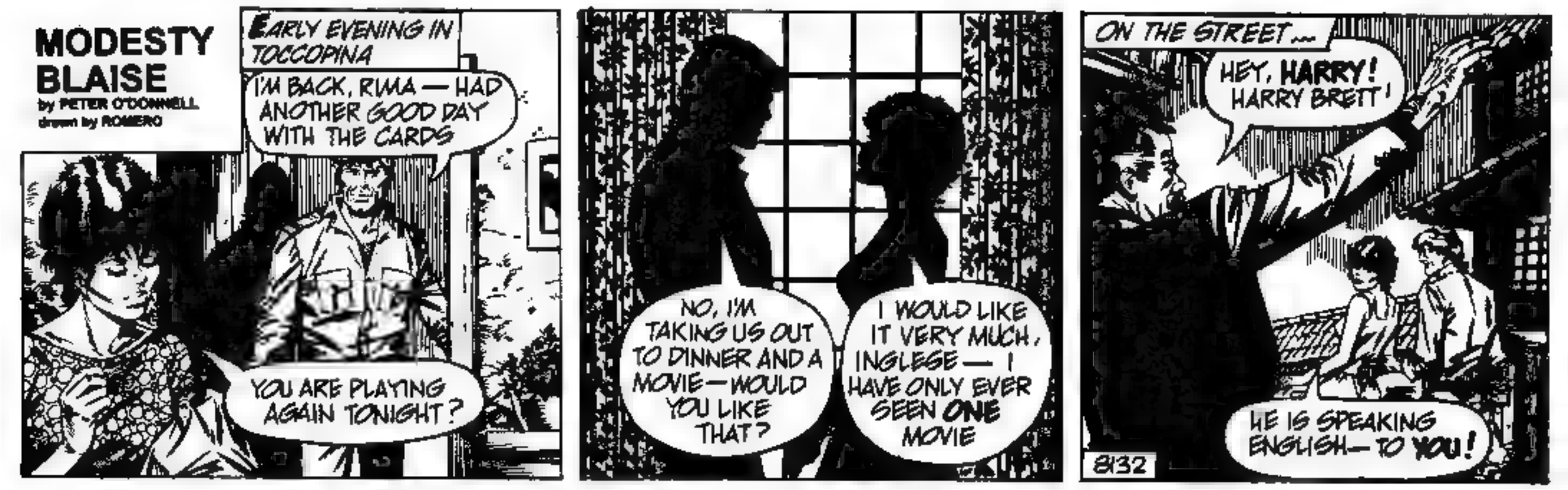
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YES, IN TOCCOPINA — HE'S THE CHIEF OF POLICE THERE, CAPTAIN CORINTO
YOU HAVE A CONTACT IN MONTELERO?
IN TOCCOPINA ...
THANK YOU FOR THE NEW DRESS — YOU HAVE MADE MUCH MONEY PLAYING CARDS
NOT ENOUGH YET TO SET ME UP FOR GOING TO ENGLAND, RIMA
BUT YOU COULD HAVE YOUR OWN ROOM AT THE HOTEL INSTEAD OF SHARING
WHY WASTE MONEY? YOU NEVER MAKE ME UNEASY INGLESE YOU ARE ALWAYS COURTEOUS
8128

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THAT'S WILLIE GARVIN — RAMROD FOR MODESTY BLAISE IN THE NETWORK! WHAT'S HE DOING HERE?
JOE LING, ANGLO-CHINESE DRIFTER AND PETTY CROOK, WANTED IN THREE COUNTRIES
... AND YOU STILL REMEMBER NOTHING?
STILL BLANK — I COULD BE ANYBODY, ANYTHING I SOMETIMES FEEL I WAS ON THE WRONG SIDE OF THE LAW BUT I DON'T REMEMBER ANYTHING
I JUST KNOW IF ONLY I CAN FIND HER — FIND MY TALISMAN I'LL BE ALL RIGHT
HE'S LOST HIS MEMORY! HERE'S A CHANCE!
8129

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
NO, I'M GLAD TO HAVE A FRIEND, RIMA — I'VE GOT NOBODY ELSE TO TALK TO
DO YOU WANT ME TO GO BACK TO THE VILLAGE, INGLESE?
BUT MAYBE YOU WANT TO GO BACK NOW — I'M SORRY, I SHOULD HAVE ASKED
OH, PLEASE — NO
I WANT TO STAY WITH YOU UNTIL YOU GO TO ENGLAND — I TOO AM GLAD TO HAVE A FRIEND
3129A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
GARVIN? YOU ARE SURE?
NO QUESTION!
STROBEL — TOP CROOK IN TOCCOPINA AND FENCE FOR THE BANDS OF BRIGANDS IN THE HINTERLAND
AND HE'S LOST HIS MEMORY, SENOR STROBEL! IT'S GONE! COMPLETELY!
SO?
WELL, I KNEW GARVIN BEFORE MODESTY BLAISE TOOK HIM ON — SHE CHANGED HIM BUT HE USED TO BE A REAL HARD CASE, ALWAYS IN TROUBLE
8130

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
I CAN PICK GARVIN UP FOR YOU, SEE? MAKE HIM THINK HE'S STILL A HOODLUM— THEN YOU CAN USE HIM ANY WAY YOU WANT— ENFORCER, SAFE-BREAKER, HIT-MAN...
GARVIN'S GOT ALL THE TALENTS, SENOR— HE'S THE BEST!
THEN TRY IT, LING— MAKE HIM BELIEVE HE IS WANTED FOR MURDER, BUT DON'T USE HIS REAL NAME
~ HAVE HIM HIDE OUT WITH AZUL'S BAND OF BRIGANDS, HAVE THEM INVOLVE HIM IN SOME KILLINGS, SO HE BECOMES A TOOL FOR ME TO USE
8131


MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
EARLY EVENING IN TOCCOPINA
I'M BACK, RIMA — HAD ANOTHER GOOD DAY WITH THE CARDS
YOU ARE PLAYING AGAIN TONIGHT?
NO, I'M TAKING US OUT TO DINNER AND A MOVIE— WOULD YOU LIKE THAT?
I WOULD LIKE IT VERY MUCH, INGLESE — I HAVE ONLY EVER SEEN ONE MOVIE
ON THE STREET...
HEY, HARRY! HARRY BRETT!
HE IS SPEAKING ENGLISH— TO YOU!
8132

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
DO I KNOW YOU?
AH, COME ON HARRY— YOU CAN'T HAVE FORGOTTEN JOE LING! WE WERE IN GAOL TOGETHER IN CALCUTTA!
YOU CALLED ME HARRY JUST NOW— HARRY BRETT?
WHAT ELSE WOULD I CALL YOU? IT'S YOUR NAME!
But you're CRAZY to be walking around like this — you must KNOW you're wanted for that killing in Colombia!
WHAT?
8133

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
There's a REWARD out for you, Harry — better get under cover FAST!
I'M ... HARRY BRETT? WANTED FOR A KILLING?
JOE LING PROVIDES WILLIE WITH A FALSE MEMORY
PLEASE, WHAT IS HE SAYING? YOU KNOW I DON'T SPEAK ENGLISH— IS SOMETHING WRONG?
GO AND WAIT FOR ME IN THE ROOM... PLEASE, RIMA
THIS MAN KNOWS WHO I AM... I HAVE TO TALK WITH HIM, THEN I'LL COME AND TELL YOU ABOUT IT
GOTCHA, GARVIN!
8134

Modesty Blaise

by PETER O'DONNELL

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

MODESTY BLAISE
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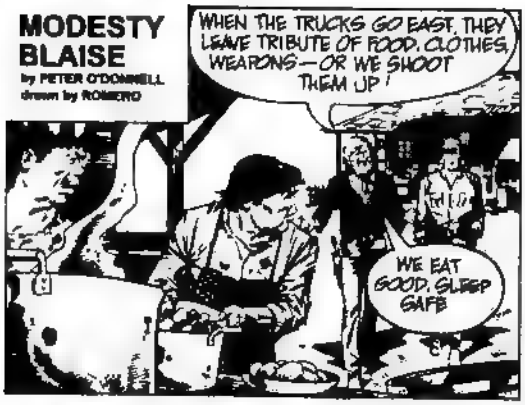
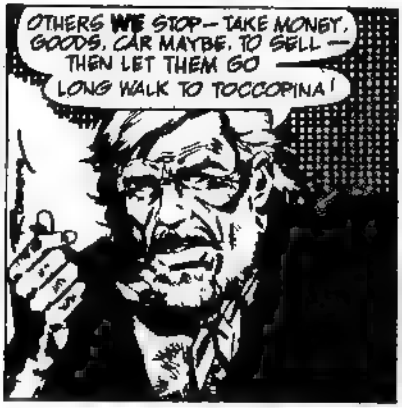
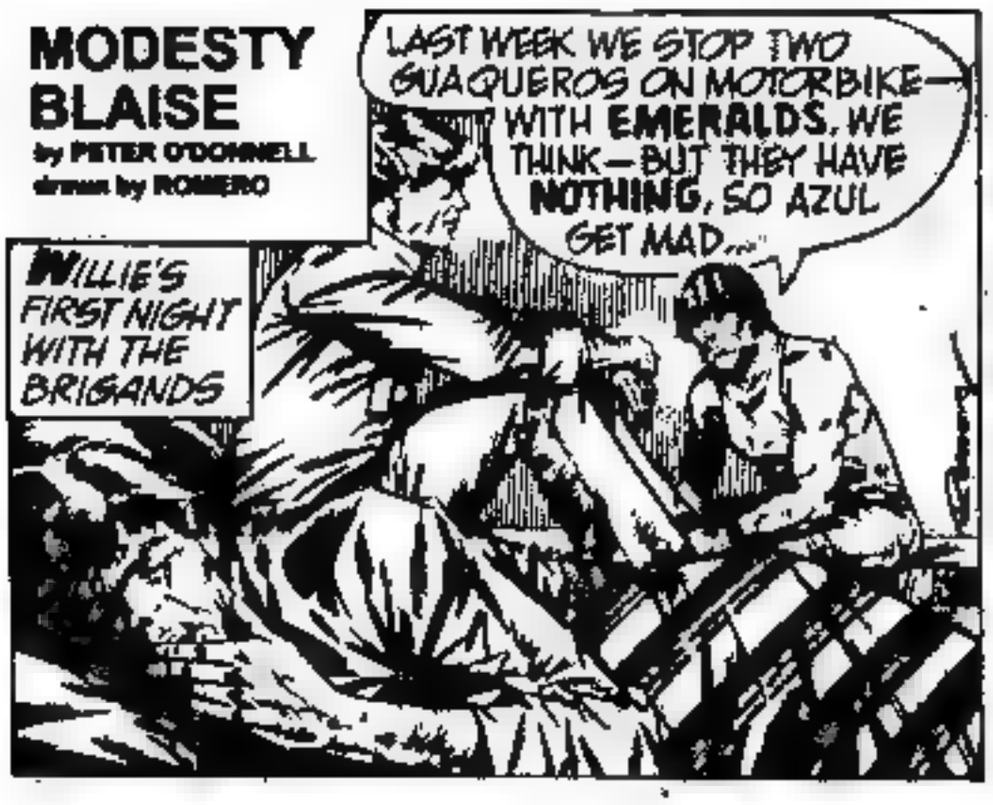
drawn by ROMERO



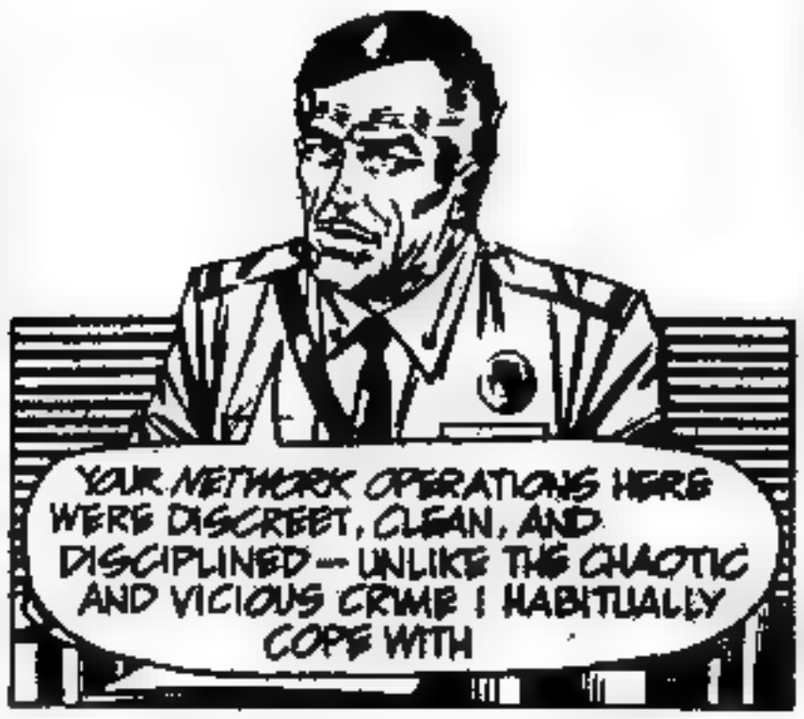
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



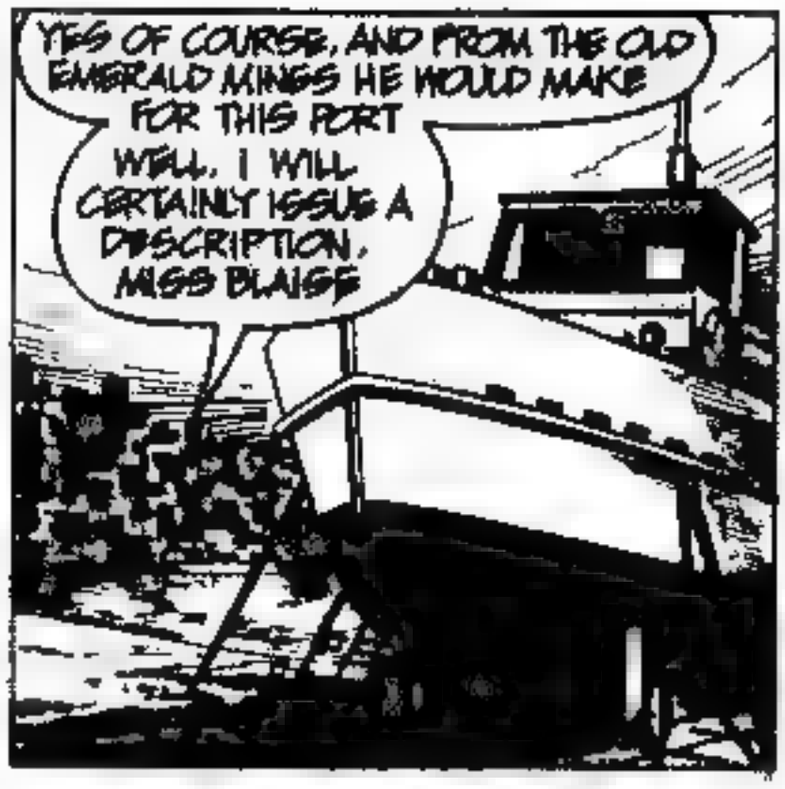
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
COME AND SIT DOWN, RIMA— THIS LADY IS FROM ENGLAND, SEEKING A FRIEND WHO SHE BELIEVES HAS LOST HIS MEMORY
AHHH ... SO YOU ARE THE ONE
YOU ARE THE ... THE TALISMAN HE WAS SEEKING
I DON'T KNOW WHETHER I FEEL GLAD OR SAD
HOW DID YOU KNOW WHAT HAD HAPPENED TO HIM?
I DON'T KNOW EXACTLY— PLEASE TELL ME, RIMA
SHE'S IN LOVE WITH WILLIE ...
8144

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
HE HAD NO NAME, SO WE CALL HIM "INGLESE" ... MY FATHER AND I FOUND HIM UNCONSCIOUS ON THE RIVER BANK— HIS HEAD WAS HURT
I BROUGHT HIM TO OUR HOME AND NURSED HIM FOR SOME DAYS ... AT LAST HE WOKE, BUT DID NOT KNOW WHO HE WAS, OR ANYTHING
HE SAID HE MUST FIND SOMEBODY IN ENGLAND, A VERY SPECIAL WOMAN— HE COULD NOT REMEMBER HER, BUT KNEW SHE WOULD MAKE ALL THINGS WELL FOR HIM
8144A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
RIMA TELLS HER STORY
... SO WE CAME HERE, INGLESE AND I, AND HE PLAYED CARDS TO GET MONEY QUICKLY, SO HE COULD GO TO ENGLAND
YES— THAT'S WILLIE GARVIN
WILLIE? AH, I KNEW HIS FRIEND JOE LING WAS LYING! HE SAID INGLESE WAS "HARRY BRENT"— A BAD MAN WANTED FOR MURDER!
JOE LING? HERE? HE'S NO FRIEND!
WHERE IS WILLIE NOW, RIMA?
8145

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
YOUR FRIEND HAS GONE TO HIDE WITH AZUL'S BRIGANDS— HE BELIEVES HIMSELF TO BE AN EVIL PERSON ... I TRIED TO STOP HIM
I KNOW HE IS A KIND MAN ... HE SAVED ME FROM THE HIDALGO'S SON, AND ALWAYS TREATED ME WITH MUCH RESPECT
PERHAPS MORE THAN I WISHED ...
I HAVEN'T THE MAN-POWER OR FIRE-POWER TO FIGHT AZUL'S BAND— BUT IS THERE ANY WAY I CAN HELP?
TELL ME ABOUT AZUL— AND WHERE TO FIND HIM
8146

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
IF YOU TRAVEL BY THIS ROAD WITHOUT AN ARMED ESCORT YOU WILL NOT NEED TO SEEK AZUL—HE WILL FIND YOU
DOES HE KILL ON SIGHT?

OFTEN ... BUT YOU HE WOULD KEEP ALIVE, MISS BLAISE, TO JOIN THE WOMEN HE HOLDS TO PLEASURE HIS MEN
AH, THEY'RE THE "SLAVES" IN THAT PSYCHIC PREDICTION! SEX-SLAVES...

HOW I WOULD LOVE TO DESTROY THAT NEST OF BRIGANDS... BUT THOSE HILLS ARE LIKE A FORTRESS
PERHAPS WE CAN HELP EACH OTHER, CAPTAIN
8147

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THE SMALL RADIO IS CLIPPED UNDER THE DASHBOARD, AND I WILL HAVE A MAN ON PERMANENT LISTENING WATCH
AN HOUR BEFORE SUNDOWN, ON THE OUTSKIRTS OF TOCCOPINA

I HOPE YOU CAN ESTABLISH A SITUATION THAT ALLOWS ME TO SEND IN MY MEN WITHOUT SERIOUS LOSS
I WON'T CALL UNLESS I'VE DONE THAT, CAPTAIN—TRUST ME

PLEASE TELL INGLESE I AM SAYING PRAYERS FOR HIM—AND FOR YOU
YES, RIMA, I'LL TELL HIM—AND THANK YOU
8148

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
SMALL CAR... EASY TO SELL... NO ESCORT
HEY! A WOMAN ALONE!
TOWARDS DUSK ...
I WILL SIGNAL THE ROAD TEAM

MINUTES LATER MODESTY ROUNDS A BEND TO FIND A POLE SET ACROSS THE ROAD
AH, SENORITA!
THANK GOD... I WAS SCARED THEY MIGHT NOT BE ON WATCH

WELCOME TO OUR VILLAGE!
OH! VILLAGE? WHAT VILLAGE? WHO—WHO ARE YOU?
8149

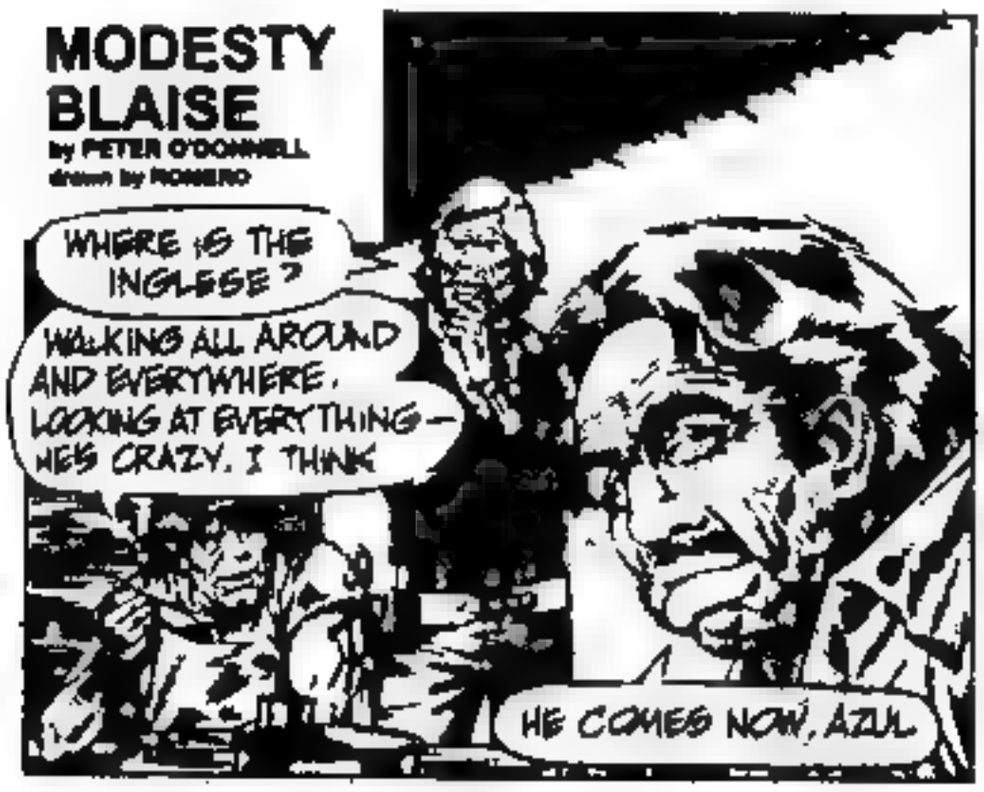
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
WH-WHAT DO YOU WANT?
IF YOU REQUIRE A LIST—WE WANT YOUR MONEY, YOUR JEWELLERY, YOUR CAR—

OH! YOU'RE BRIGANDS! B-BUT I ONLY HAVE TRAVELLER'S CHEQUES—NO MONEY OR JEWELLERY!

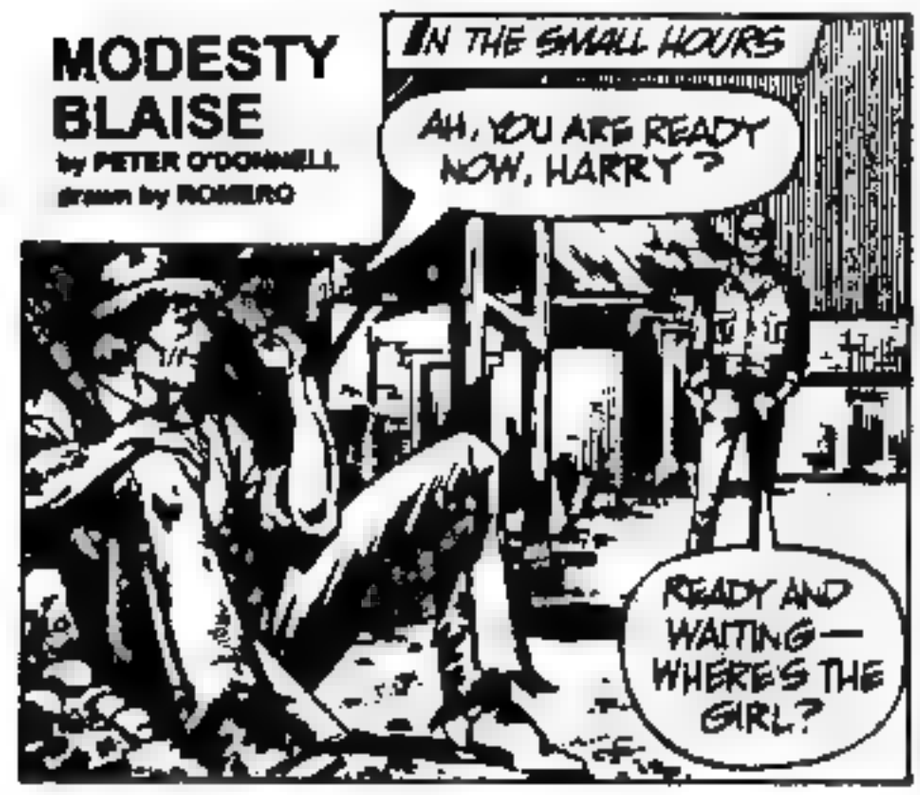
OH, HOW SAD... BUT YOU MUST HAVE SOMETHING TO OFFER POOR LONELY MEN!
TAKE THE TRACK TO THE RIGHT PLEASE, SENORITA
8149A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

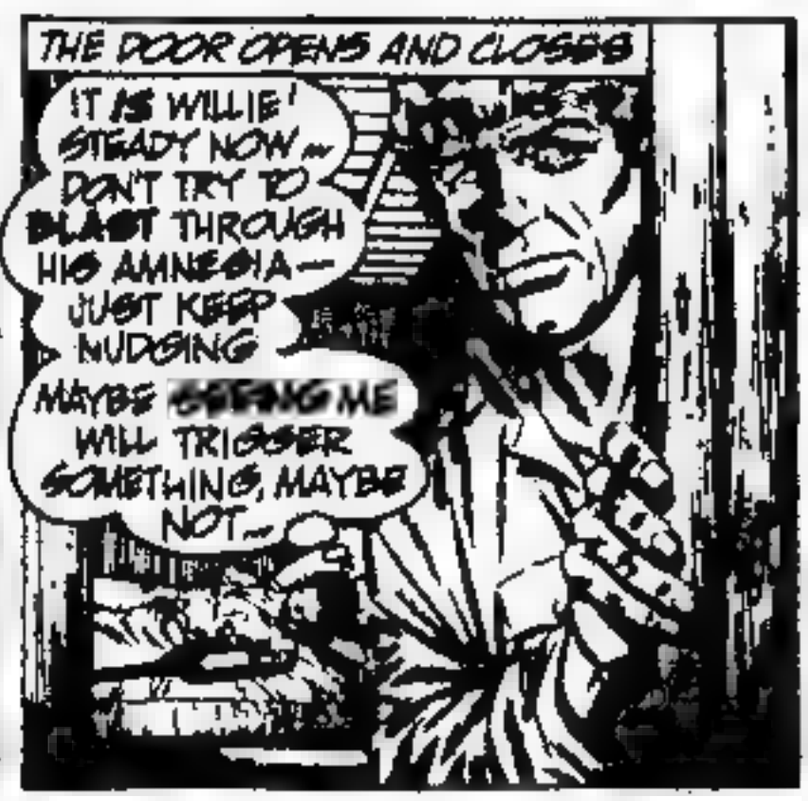
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



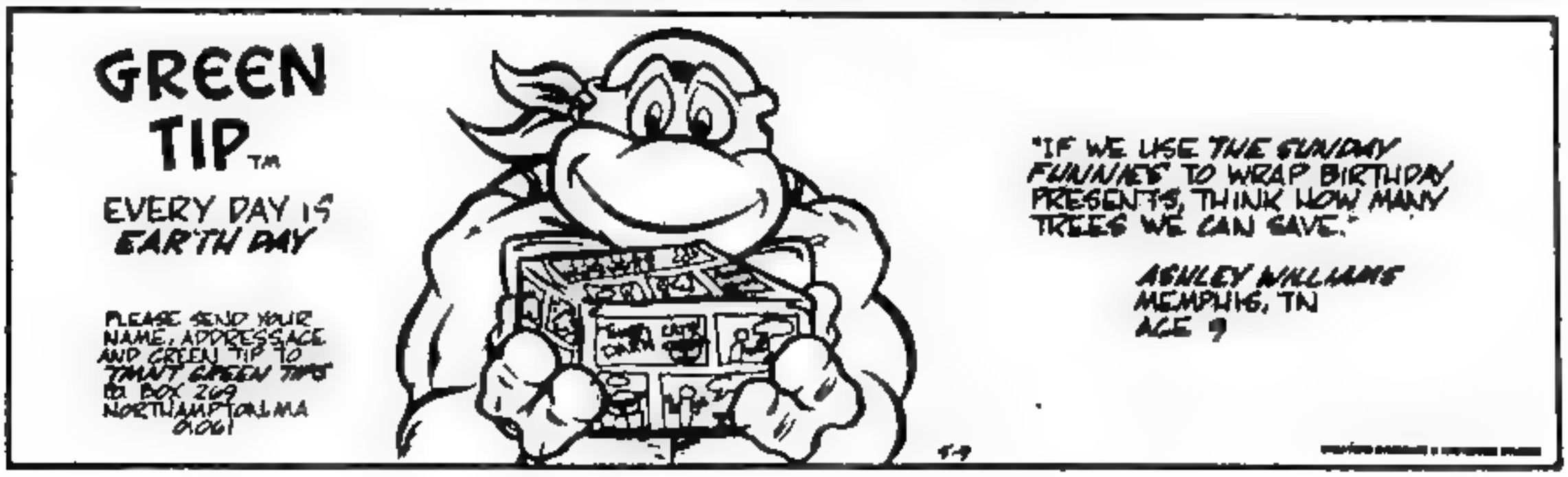
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
FOR A FULL MINUTE WILLIE GAZES AT THE GIRL ON THE BED, HIS MEMORY STRUGGLING IN VAIN FOR FREEDOM. THEN —
YOU'RE — ENGLISH?
YES — MY NAME IS MODESTY
AFTER ANOTHER TORMENTED SILENCE...
MODESTY...?
WELL — THEY MUST 'AVE TOLD YOU WHAT TO EXPECT, BUT YOU NEEDN'T BE SCARED
JUST TURN OVER AND I'LL CUT YOU FREE — I'M GOING TO GET YOU AND THE OTHER GIRL PRISONERS AWAY
OH, WILLIE LOVE, THAT'S YOU, EVEN WITH NO MEMORY
8154

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
SORRY IF IT'S BEEN 'ARD FOR YOU, WAITING ALL THESE HOURS, BUT I 'AD TO CHECK AROUND THE CAMP AFTER DARK, PINPOINTING SENTRIES
AND WE'LL BE USING YOUR CAR WHEN WE GO, SO WE'LL NEED DAYLIGHT ON THAT MOUNTAIN TRACK
YES... JUST TELL ME WHAT YOU WANT ME TO DO
YOU'VE GOT COOL NERVES, LADY, JUST LIKE —
JUST LIKE — SOMEONE I — THINK I USED TO KNOW
OH, WILLIE —
8154A

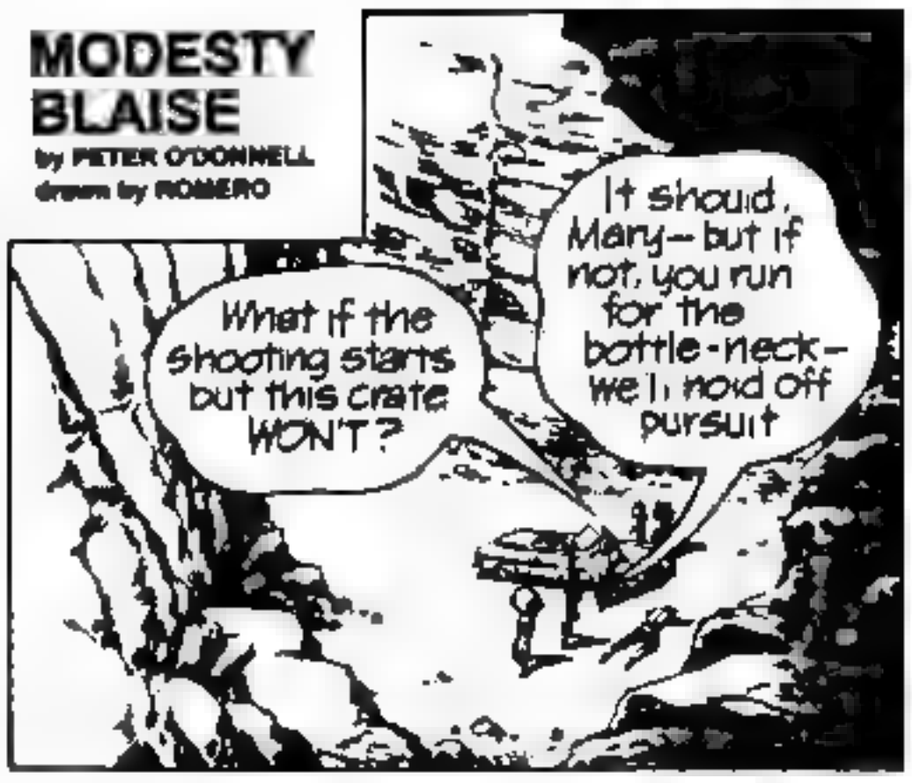
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
— THE ONLY EXIT IS A BOTTLE-NECK PASS, SO REDUCING THEIR FIRE-POWER WILL BE A BIG 'ELP IF I HAVE TO DO A REARGUARD JOB
YOU WAIT BY YOUR CAR — I'LL SEE TO THE GUARD ON THE WOMEN'S HUT, AND BRING THEM TO YOU — THEN I'LL START A SOFT-SHOE JOB, STEALING WEAPONS
YOU MAY GET CAUGHT DOING THE SOFT-SHOE JOB
8155
YES — SO IF YOU HEAR TROUBLE START, YOU GO, LADY — DON'T WAIT FOR ME — JUST GO


GREEN TIP™
EVERY DAY IS EARTH DAY
PLEASE SEND YOUR NAME, ADDRESS AGE AND GREEN TIP TO THAT GREEN TIPS PO BOX 269 NORTHAMPTON, MA 01061
"IF WE USE THE SUNDAY FUNNIES TO WRAP BIRTHDAY PRESENTS, THINK HOW MANY TREES WE CAN SAVE."
ASHLEY WILLIAMS
MEMPHIS, TN
AGE 9

Modesty BLAISE

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO



MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
MARY! WHAT'S WRONG?
THE BITCH WON'T START! THEY'VE IMMOBILISED HER!
OUT, GIRLS! MOVE! SOON AS THOSE SCUMBAGS GET THEIR PANTS ON THEY'LL BE SHOOTING

ANY OTHER TRANSPORT HERE? HORSES?
NOTHING – EXCEPT A FRIENDLY DONKEY THAT WANDERS AROUND. WISH IT WAS AROUND NOW ...

GINA'S GOT A FEVER AND CAN HARDLY WALK – BUT WE'RE NOT GOING TO LEAVE HER
8162

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
AFTER LONG MINUTES OF CONFUSION AZUL TAKES COMMAND
WHAT HAPPENED?
THE INGLESE HIT ME – AND LET ALL THE WOMEN LOOSE!

NICCO WAS ON GUARD AND FIRED THE SHOT, BUT HE IS DEAD, AND OUR GUNS HAVE BEEN STRIPPED!
ALL OF THEM?

NO, AZUL – THE ALARM CAME BEFORE OUR HUT WAS TOUCHED
THEY CANNOT MOVE FAST ON FOOT – GET AFTER THEM!
8163

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
IN THE BOTTLE-NECK, BATTLE IS JOINED
WELL ... THE GIRLS ARE OUT AND AWAY. ALL EXCEPT THIS ONE
WONDER IF CORINTO WILL MOVE IN ...?

THERE'S A GOOD CHANCE OF THE POLICE ARRIVING TO HELP
THEY WON'T HELP ME, LADY – THEY WANT ME FOR MURDER
8164

THAT'S WHY HE'S IN SUCH DESPAIR – HE BELIEVES IT, AND HATES HIMSELF!
NO USE ARGUING NOW, WORDS WON'T DO IT – HE HAS TO GET HIS MEMORY BACK

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
ON THE ROAD FROM TOCCOPINA
YOU ARE A WITCH, RIMA ... YOU PERSUADE ME TO TAKE THIS RISK, YOU PERSUADE ME TO LET YOU COME

EVEN AS A LITTLE GIRL IN OUR VILLAGE YOU WOULD COAX ME INTO DOING THINGS FOR YOU – I THINK YOU CAST SPELLS

NO ... YOU WERE SIMPLY KIND TO ME, JUAN, AND I THANK YOU – THERE ARE NO SPELLS
BUT I WISH I COULD HAVE ENCHANTED MY INGLESE ... WILLIE GARVIN
8164A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

ROCCO... MOVE BACK, CLIMB THE BLUFF, AND FIRE DOWN ON THEM FROM THE TOP

IF WE DON'T BREAK THROUGH SOON, WE WILL LOSE THE WOMEN!

ONE OF THEM IS **YANKEE**—AND IF **SHE** ESCAPES, THE YANKEE GOVERNMENT MAY SEND SOLDIERS AGAINST US

WISH THIS RIFLE WAS MORE ACCURATE...

MODESTY...? SOMEHOW I **CAN'T** CALL HER THAT... BUT I KEEP FEELING WE'VE BEEN TOGETHER LIKE THIS BEFORE...

8165

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

A NOISE FROM BEHIND, AND TWO HEADS SNAP ROUND

IT'S ONLY THAT DONKEY MARY FOSTER SPOKE OF

YES... NOW LISTEN, LADY, WE'VE ONLY ENOUGH AMMO LEFT TO SERVE **ONE** RIFLE...

...AND THAT GIRL GINA IS SICK, SO SHE'S SLOWING THE OTHERS DOWN—YOU TAKE THE DONKEY, CATCH THEM UP, AND LET GINA **RIDE**

I'LL HOLD 'EM HERE— THEY CAN'T BREAK THROUGH TILL MY LAST BULLETS GONE

AND THEN YOU'RE **DEAD**—OH, NO

8166

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

FROM A HUNDRED AND TWENTY FEET ABOVE, ROCCO FIRES DOWN... AND MISSES

HE'S OPENED FIRE! BE READY TO CHARGE!

SAVE THE BULLET, LADY, I'LL NEED IT LATER—AND THAT'S A POOR RIFLE ANYWAY

THE KNIFE HURTLES TO ITS SMALL TARGET

MY GOD, THAT'S THE GREATEST THROW OF YOUR **LIFE**, WILLIE!

AAAGH!

8167

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO

ROCCO IS DEAD! THAT INGLESE IS A **DEVIL!**

A DEVIL WITH FEW BULLETS LEFT NOW— AND NO KNIVES!

RIGHT... YOU GET MOVING, LADY, AND THANKS FOR EVERYTHING

WISH THERE'D BEEN A CHANCE TO KNOW YOU BETTER

WE'LL MAKE THE CHANCE, WILLIE

THE KONGO STRIKES

8168

UHHH...

I'M NOT LEAVING YOU HERE TO BE KILLED

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
MODESTY EMPTIES ONE RIFLE, RAPID-FIRE, TO KEEP THE BRIGANDS' HEADS DOWN. THEN—
YOU'D BE A HEAVY LAD FOR ANYONE ELSE, WILLIE GARVIN ... BUT NOT FOR ME

TWO MINUTES LATER ...
MARY FOSTER WAS RIGHT WHEN SHE SAID YOU WERE A FRIENDLY DONKEY— I'M MUCH OBLIGED

ON THE ROAD
ARE AZUL'S MEN COMING?
NO, IT'S MODESTY— WITH THE ENGLISH GUY ON THE DONKEY! LOOKS LIKE HE'S HURT
8169

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
THEY DON'T KNOW WE'VE PULLED OUT YET, BUT THEY SOON WILL— YOU'RE ABOUT TEN MINUTES AHEAD
WHAT'S HAPPENED? WHERE'S AZUL AND HIS PIGS?

WE'RE HAVING TO CARRY GINA NOW— IT'S NOT MUCH OF A LEAD
I KNOW— I'LL GET YOU MORE

IN THE BOTTLE-NECK, AFTER A WARY APPROACH
THEY'VE GONE, AZUL
SO NOW CATCH THEM! MOVE!
8169A

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
HELP ME GET HIM TO COVER BEHIND THAT ROCK, THEN PUT GINA ON THE DONKEY AND GO
WHAT ABOUT YOU?

I'VE GOT SEVEN SHOTS LEFT, AND I'LL HAVE THE ONLY BIT OF COVER— SO WHEN THEY COME DOWN THAT ROAD THEY'LL MAKE EASY TARGETS
GOOD! WHERE'S THIS GUY WOUNDED?

HE'S NOT, MARY— HE WAS GOING TO STAY FIGHTING ON HIS OWN TILL THEY KILLED HIM— SO I KNOCKED HIM COLD
HONEY, THAT'S GREAT— YOU'RE ONE HELL OF A GIRL!
8170

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
ONE DOWN, ONE GOING DOWN, ONE RUNNING ... AND AZUL'S HANGING BACK BEHIND THE OTHERS
AGAIN BATTLE IS JOINED, BUT NOW AZUL'S MEN ARE IN THE OPEN

FIVE SHOTS, FOUR HITS, ONLY TWO SHOTS LEFT ... BUT IF I CAN DROP AZUL HIMSELF THEY MIGHT QUIT

A SUDDEN RATTLE OF AUTOMATIC FIRE AS CAPTAIN CORINTO'S MEN ROUND THE BEND
THEY'VE LEFT THEIR STRONGHOLD! WE HAVE THEM!
8171

MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
IN LESS THAN A MINUTE THE BATTLE IS OVER, WITH AZUL AMONG THE DEAD
WHERE IS SHE, SENORA?
SHE WAS BEHIND THAT ROCK, WITH SEVEN SHOTS LEFT, AND THE ENGLISH GUY WHO GOT US FREE
WILLIE GARVIN'S EYES OPEN SLOWLY... FOCUS WITH AN EFFORT ... AND AT LAST —
'ALLO, PRINCESS... WHERE ARE WE?
OH, WILLIE LOVE, WHO CARES? YOU'RE BACK!
IF I'D DREAMT OF SLUGGING YOU WITH THE KONGO TO TRIGGER YOUR MEMORY I'D HAVE DONE IT SOONER! WELCOME HOME, WILLIE, WELCOME HOME...
8172
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
INGLESE! YOU ARE SAFE!
YOU'RE... RIMA... YES... YOU NURSED ME AFTER SOME HEAVIES TRIED TO ROB —
HEY! THEY FIGURED I WAS CARRYING EMERALDS, AND I WAS! I MADE A STRIKE — THERE ARE THREE HIDDEN IN MY BOOT-HEEL!
"THREE GREEN EYES" ... THAT'S RIGHT
8173
IT DOES NOT MATTER ABOUT EMERALDS — ONLY THAT YOU ARE SAFE AND WELL
WHEN YOU'VE FINISHED, HONEY, I HAVE A BIG THANK-YOU TO TELL THIS GUY TOO
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
A WEEK AFTER THE BATTLE WITH THE BRIGANDS
WE'VE SET RIMA UP WITH THE SHOP SHE'S ALWAYS WANTED, BUT WILL YOU KEEP AN EYE ON HER, CAPTAIN?
SHE WILL HAVE MY PROTECTION AND MY FRIENDSHIP
AND SHE RETURNS WITH GRATITUDE TWO OF YOUR EMERALDS, "TO MAKE BEAUTIFUL EARRINGS FOR YOUR TALISMAN-LADY" SHE SAID
BUT... HOW DID SHE KNOW THAT'S WHAT I CAME FOR? I NEVER TOLD HER!
SHE'S FEMALE, WILLIE — WE DON'T NEED A LOT OF TELLING
8174
MODESTY BLAISE
by PETER O'DONNELL
drawn by ROMERO
ON THE FLIGHT HOME
WELL, THERE'LL ALWAYS BE A WARM WELCOME FOR YOU FROM A GIRL IN TOCCOPINA, WILLIE — AND FROM ONE IN NEBRASKA
OH ... MARY FOSTER? YES, SHE WAS REALLY GOOD, WASN'T SHE? IT'S FUNNY... I SEEM TO BE LUCKY WITH GIRLS
8174A
IT'S THE WAY YOU TREAT US, WILLIE... BUT DON'T ANALYSE IT, JUST KEEP DOING IT

THE END